

Of Interest to Women

MEDIEVAL CUIRASS WITH FULL SKIRT.

BY ANNE RITTENHOUSE.

Special Correspondence of The Star.

NEW YORK, October 7.—The American people who are in the current down which French fashions sweep have always watched for the Cheruit gown. Naturally, in this vast continent, there are colossal segments of people who do not know the name of Cheruit or the personality of the woman behind the name, but, nevertheless, they accept the fashions which she has created.

All French clothes are duplicated in this country in a slowly descending scale of price and workmanship. Our sewing machines are rapid firing guns and they shoot forth a stream of exact copies of every garment brought to this country from Paris.

So, if you happen to be reading this slight resume of what Cheruit has done this autumn and say to yourself that it is a subject of no interest to you, I will wager that the gown you choose next week or the one you wear next spring may be a copy of something that came from this house on the Place Vendôme.

The French gowns are like stones thrown into a lake, the ripples reach the farthest shores of civilized communities.

Cheruit Without Cheruit.

Mme. Louise Cheruit is one of the beautiful women of Paris, and it was her beauty and exceeding smartness that made her a power among the Parisiennes. She is typically French; she borrows nothing from any other country. But there is no longer a Cheruit at the head of this famous house. Madame has shown little interest since the war began, in the establishment which she created and has finally sold her interest in the place for a vast sum of money, so rumor goes, and is even richer than she was, which is saying much.

She retired from business once before, without selling her interests, and she and her husband went to live in their country house, the domestic arrangement of which was described thus by a delightful Frenchman: "Three floors belong to Louis XV and Louise Cheruit and they are full of gold and porphyry and purple and fine linen, and the attic belongs to M. Cheruit." During this retirement the house did not succeed in retaining its prestige, so the American buyers thought, and the beautiful Louise, as she is called in Paris, came back to lend her talent and personality to the re-establishment of this silver mine. Now, it is said, she has definitely retired, to indulge herself in all the pleasures that her money will allow when this war is over. Boulanger and Wormser are now at the head of the firm.

The gowns that have come from there and are being shown this month to the women who are searching for new ideas in autumn clothes are so different from one another that it is difficult to say whether or not the new management has made good.

Commonplace gowns stand side by side with gowns de luxe. Clever ideas are ranked with old ones that have been frequently used, and, yet, the ob-

server with a knowledge of this house sees through the entire gamut of style, the warp and wool that Cheruit herself has woven into the place.

As a small example, take the narrow cravat belt that this house introduced over a year ago and has insisted upon ever since. It is not only present on all the new things that come from there, but it is being used by half the other smart houses in Paris.

Back to the Medieval.

There are touches of the medieval, glimpses of Perceval and fascinating reflections of the near east. One substitute for a tea gown brought to this country has created a ripple of enthusiasm. It has full trousers of white net, embroidered with gold, which fasten three inches above the ankles



CHERUIT MODEL OF SILVER LACE AND BLACK TAFFETA. THE MEDIEVAL CUIRASS IS CUT HIGH AT THE NECK IN FRONT AND DROPS INTO A DEEP HOOD AT THE BACK.

with gold braid. There is a long, belted blouse that reaches to the knees, made of white tulle embroidered in gold, and over this a gorgeous coat of ruby velvet, falling loosely from the shoulders, reaching below the knee and lavishly bordered with brown fur.

For the conservative woman there is a gown of taffeta and metal lace, with a medieval touch. It is sketched today.

The skirt is of black taffeta intersected by a broad band of silver lace. The medieval touch is of lace over white chiffon, cut high in the front and forming a hood of lace and tulle in the back that drops down to the waist line—a very Cheruit touch, this.

them elaborately bead-embroidered, are worn with afternoon costumes.

An evening frock of satin and tulle shows half a dozen oval hoops of pearl beads, through which strands of the tulle are drawn.

LITTLE STORIES FOR BEDTIME

BY THORNTON W. BURGESS.

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Peter Rabbit Doesn't Know What to Think.

As Peter Rabbit crawled through the hole in the fence into the garden of Farmer Brown he was doing his best to think of something to say to keep up the spirits of his friend, Old Mr. Toad. You remember that Old Mr. Toad had fallen into a great pit in a corner of the garden, and that all that day Peter had tried to think of some way to help Old Mr. Toad out. He had almost run his legs off trying to find Sammy Jay. At least, that is the way his legs felt. Sammy was the only one Peter could think of who could get Farmer Brown's Boy over to that pit, and Farmer Brown's Boy was the only one he could think of who could get Old Mr. Toad out.



But Sammy Jay had been nowhere to be found, and Peter felt that all his efforts had been for nothing. He had so hoped to be able to help Old Mr. Toad through Sammy Jay and Farmer Brown's Boy, and all he could do was to go to try to cheer up Old Mr. Toad and keep up his spirits. This didn't seem

like doing anything at all. But in this Peter was mistaken. To try to comfort and cheer those in trouble is to do one of the very best things in all the world. As Peter drew near the edge of the deep in the corner of the garden he paused. Somehow he couldn't bear to look down in there. He knew that Old Mr. Toad cannot bear the hot sun, and there he had been in the bottom of that pit all the long, hot day without a thing he could crawl under.

"He must have suffered a great deal," thought Peter. "Why didn't I think to cut some big cabbage leaves and drop them down there for him to get under?"

"He must have suffered a great deal," thought Peter. "Why didn't I think to cut some big cabbage leaves and drop them down there for him to get under?"

In this Peter is not unlike a great many people. Afterthoughts are very often a great deal better than beforethoughts. But the real trouble with Peter's thinking was that he didn't think enough, although he tried hard enough. If with his thinking he had remembered things which he had found out it would have saved him some worry regarding Old Mr. Toad. But he didn't think back, and so he quite forgot that Old Mr. Toad could dig himself right down quite out of sight in the sand at the bottom of the pit and so get out of the sun.

Carefully Peter crept to the edge of the pit and looked down in. It was still quite light, for jolly, round, red Mr. Sun had not long disappeared behind the Purple Hills, back of which he goes to bed every night. Peter gave a funny little gasp and then he swallowed hard once or twice. He could see all over the bottom of that pit and nowhere was Old Mr. Toad to be seen! No, sir, there wasn't a sign of Old Mr. Toad. Peter rubbed his eyes and stared very hard. What did it mean? What had become of Old Mr. Toad? Where had he gone to? Had some enemy found him? A helpless prisoner there and there he would go down in that hole or who could get out again if they did go down. Could it be that Farmer Brown's Boy had been over there and had taken Mr. Toad out? Hastily Peter looked to see if there were any fresh tracks of Farmer Brown's Boy, but he couldn't find a single fresh track. Back to the edge of the pit went Peter and sat staring into it, as if he thought that by staring hard enough he could see Old Mr. Toad. It was a great mystery—a very great mystery. Old Mr. Toad certainly couldn't have climbed out himself. No one could. The sides were too straight and too crumbly for any one to climb them. Peter didn't know what to think. The more he tried to think the more puzzled he became. Where was Old Mr. Toad? What had become of him?

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FASHIONS

Finger-tip length is the prescribed happy medium for the season's suit coats, and the sketch presented here with offers a very smart suit featuring that length coat. Russian green velvet or broadcloth may be used for the garment. A five-inch-wide band of mole-



VELVET TRIMMED IN MOLE-SKIN.

skin trims the bottom of the coat. The cuffs are deep and rather after the coachman type, and the coat is finished with a rolling shawl collar of fur, which may be worn open or rolled high about the throat with equal becoming-

ness to the wearer. A single large button fastens the garment.

The skirt of this suit is three yards wide. It is shirred in at the waist line and is equipped with two smart patch pockets.

Very few of the suit skirts shown this season are trimmed. The greatest possible leeway is permissible in the length and general line of the suit coats. As stated above, finger-tip length has been accepted as a satisfactory average, but many reach practically to the hem of the skirt, especially in the handsomer suits of velvet or satin.

The attempt to revive satin as a winter suit fabric has not been very satisfactory. It is dressy, but "cold," and women have elected to leave satin for dresses, blouses and undergarments, making their selections of materials that seem more suitable to the winter season.

Harking back to comments on suit coat lengths, it may be noted that in misses' suits a number of the little square cut, loose models, reaching but little, if any, below the hips, are shown. One suit of this type carried a skirt of velvet topped by a narrow velvet yoke, and accompanied by a short box coat of velvet, stitched all around the bottom, sleeves and collar.

Some of the three-piece suits shown are in directoire effect, the long-backed coat or jacket of material, with straight line skirt and bodice of another.

Five and three-quarter yards of material thirty-six inches wide will be required to make the suit shown in the sketch.

Fashion Paragraphs.

One of the imported blouse models is of flesh pink cotton voile. It is made with a peplum and the peplum and right front, collar and cuffs are all edged with little loops of blue voile rolled into a cord. Small blue buttons are used close together down the front.

Another pretty blouse model is of pink crepe de chine, made with a peplum. There is a sailor collar, but the blouse fastens in the back, it buttons quite boldly through the center of the sailor collar. There are pockets on the peplum.

Evening frocks for winter wear are voluminous and are made with much fur. There are huge fur collars and wide fur cuffs, and the woman inside such a coat is difficult to find, so hidden is she in fur and folds of velvet, the fabric used generally for the coats.

Gray chenille embroidery on midnight blue chamoise is a fetching version of the blue and gray vogue.

Still the pocket. Some of the unusual ways of using it are: On the peplum of a blouse of chiffon or voile, on one side only of a full skirt, high on the hips just at the waist line, in the wide hem of the coat.

Chiffon velvet handbags, many of



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